

common property of the group. All practice it as it is, and all are unconsciously cooperating to improve it. The processes are folkways. The artifacts are tools and weapons which, by their utility, modify the folkways and become components in them. The skill, dexterity, patience, ingenuity, and power of combination which result are wider and higher possessions which also modify the folkways at later stages of effort. The generalizations of truth and right widen at every stage, and produce a theory of welfare, which must be recognized as such, no matter how rude it may be. It consists in the application of the notions of goblinism as they are prevalent at the time in the group. The art itself is built up by folkways according to their character as everywhere exhibited, for arts are modes of providing for human necessities by processes and devices which can be universally taught, and can be handed down forever. The arts of an isolated group run against limits, even if the group has great ingenuity, as we see in the case of China. It is when arts are developed by give and take between groups that they reach their highest development. The wider the area over which the cooperation and combination are active, the higher will be the achievements.

" Every art is born out of the intelligence of its age."<sup>1</sup> It has been mentioned above that Polynesians cannot use an ax. They want to set the blade transverse to the handle. The negroes of the Niger Protectorate are very clumsy at going up or down stairs. It is a dexterity, not to say an art, which they have had no chance to acquire. They also find it very difficult to understand or interpret a picture, even of the least conventional kind.<sup>2</sup>

The Seri of Tiburon Island have not the knife

habit. They  
draw a knife towards the body instead of pushing  
it away.<sup>3</sup>  
Hence we see that the lack of a habit, or lack of  
opportunity to  
see a dexterity practiced, constitutes a narrowing  
of the mental  
horizon.

133. Eke-making tools. Another art which would  
offer us  
parallel phenomena to that of stone working is that  
of fire mak-  
ing. It must have had several independent  
centers of origin. It

<sup>1</sup> *Umschau*, VII, 184.

<sup>2</sup> *JAI*, XXVIII, 108.

\* *Bur. Etnol.*, XVII, Part I, 152.